

Shakespeare and the World: How the Musings of the Bard have touched Nations

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by

Katlyn Summerville

Thesis Advisor

Karen Kessler

Signed

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Abstract

Shakespeare is one of the world's most famous playwrights. He has written plays that are still important to modern audiences. Various cultures around the world value different concepts associated with Shakespeare's plays, therefore performances around the world can be expected to have different types of performances than other cultures. Each country and culture has their own history and their own struggles that they are currently facing, whether it be the government, economy, or other issues, Shakespeare's plays reach all audiences. In this paper I look at ten different countries and how their performances vary to allow us to see a comparison of how Shakespeare's writings have an effect on everyone, not just England in the late 1500s and the early 1600s.

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Introduction

While little is known about Shakespeare's personal life, as a playwright he has impacted audiences throughout the world. The messages in his plays are timeless and they are easily adapted by different nations, cultures, and communities. People have not changed drastically over time and nations are still at war, people continue to have issues with their governments, handling and having money to survive and also carry a deep desire for revenge when they have been wronged. Modern times are no different than those of Shakespeare's. In Shakespeare's day, a commonplace book was quite popular as an aid for gathering information of every type. It was essentially a scrapbook of knowledge whether it be poems, letters, prayers, or essentially anything the author thought was important. To remain true to Shakespeare and authentically honor his impact, it stands to reason that a commonplace book is medium for information about how important he still remains to this day. This commonplace book explores ten different countries and the impact that Shakespeare has had on the people and culture throughout their history.

England

“Shakespeare, by general suffrage, is the greatest name in literature. There can be no extravagance in saying, that to all who speak the English language his genius has made the world better worth living in, and life a nobler and diviner thing. And even among those who do not ‘speak the tongue that Shakespeare spake,’ large numbers are studying the English language



Figure 1

mainly for the purpose of being at home with him” (Hudson). There cannot be a better time to be an Englishman than right now, the 400th anniversary of his death. Shakespeare was born in Stratford-upon-Avon in April of 1564 and died there in April, 1616. During Shakespeare’s time, the theatre was

designed for the upper crust of society. However he was able to change that with his Globe Theatre in London and plays that were performed there. Shakespeare and his works struck a chord with people of all stations in life whether it be with his comedies or dramas. The Globe was designed so that the audience was up close and personal to the action and felt as if they were part of the play itself. During his life, Shakespeare wrote over 35 plays and at the time of his death was a very popular playwright.

It may be safe to say however, that never has he been more popular than he is today. There are numerous Shakespearean companies in England including the Royal Shakespeare Company, English Shakespeare Company, Grassroots Shakespeare



Figure 2

London and the East London Shakespeare Company to name but a few. In addition to the

companies, the Globe theatre is still alive and well, performing Shakespeare's plays year round. While this is not the original theatre; it has been rebuilt twice now, it has been rebuilt using the same design as the original with an open roof and where patrons can stand in the yard or sit in seats to view the play.

With dozens of Shakespearean companies throughout England, it is safe to say that the variety of his works, both classical and those that are adaptations abound. One only has to look online to see the vast list of offerings. *Cymbeline* is playing at Shakespeare's Globe through April and being performed at the Stratford-upon-Avon by the Royal Shakespeare Company through August along with performances at the London Theatre. While these are the classical form of the play, there is also an adaptation called

Imogen being presented at the Globe immediately following the closing of *Cymbeline*. Just a quick glance and there are over 70 performances scheduled for over two dozen of his plays for the remainder of the year ("Current and Forthcoming Shakespeare



Figure 3

Productions in the UK"). The fact that this number of performances can be sustained year after year is a feat in and of itself and it couldn't happen anywhere but the country that was Shakespeare's home.

Shakespeare is timeless. His works strike a chord with people whether in the classical form or as an adaptation. Especially in England, he will always be a hero.

Australia

“The notion of ‘playing Australia’ in relation to Shakespeare production has until recently received comparatively little critical attention from Shakespeare scholars. Yet Australian productions, adaptations, and rewrites of Shakespeare are a particularly critical and high-profile arena for negotiating the subject of Australianness, as these productions can play against received notions of what Shakespeare is/should be in order to mark out, very forcibly, a different Shakespeare, one that is distinctively Australian” (Schafer, 63). It has been a part of Australian theatre since early in 1800 and he has been performed regularly since. The Bell Shakespeare Company has been touring nationally since 1990 and performing almost exclusively the plays of Shakespeare (Golder & Madelaine). The Australians take on Shakespeare is distinctly their own. In many ways, it is a reflection of their culture and various identities of their people, such as the Aboriginal people group.

The Bell Shakespeare series began in an attempt to make Shakespeare more Australian, including not only the dialog of the plays themselves but also in bringing uniquely Australian style of presentation to the performances (Golder & Madelaine). A major part of that is in how these plays are used to politicize or bring to light topics such as land rights and reconciliation especially between Aboriginals and Anglo-Celtic cultures (Schafer, 63). While these things are far more complex in reality, these productions can open a door to the conversation. In most cases productions focus on race relations between black and Caucasian individuals but Australia is unique in its focus on indigenous populations. Andrew Ross’ direction of *Twelfth Night* in 1991 was one of the early multicultural productions that featured Aboriginal people. While there were concerns it would cause harm to race relations, it did not appear to cause damage and may have opened a door of opportunity. A prime example of how Australians use Shakespeare to

highlight reconciliation was 1999, the year that two different *Romeo and Juliet* productions were performed. The Bell Shakespeare Company, under the direction of Aboriginal director Wesley Enoch cast the Montagues as Aboriginal and set the play in the back streets of a city where they did not have the rights as citizens of Australia nor the same economic status or educational opportunities as those around them. Conversely Sue Rider produced *Romeo and Juliet* casting the Capulets as Aboriginal (Schafer, 69). Opposite families yet still for the same purposes of highlighting reconciliation. The use of Aboriginal identity is not limited to actors only but is also a part of the setting of these plays and infuses all facets of it.

The adaptation of Shakespeare's productions are uniquely Australian which may make it difficult for others to understand or relate to. Golder and Madelaine believe that Australia's Shakespeare is entirely overlooked because there has been virtually no attempt to analyze and understand Shakespeare on the Australian stage. This is truly unfortunate though because there could be much to learn from how the Australians interpret and adapt Shakespeare that the rest of the world is missing out on.

Canada

“Is it fair any longer to think of Shakespeare simply as the flesh-and-blood creator of Hamlet or Titus Andronicus, when in fact his cultural influence is diffused over so many areas that he has become something other than the writer of great plays, the creator of memorable characters? This other thing that Shakespeare has become, that makes him both what he is and is not, is the “Shakespeare effect”” (Fischlin, 4). This Shakespeare effect is everywhere and



Figure 4

permeates all cultures but can be best explained by looking at this phenomenon through a Canadian lens. In Canada, there have been untold numbers of adaptations, a major classical Shakespearean Festival in Stratford, Ontario in addition to referencing Shakespeare throughout the culture including song, comedy and film (Fischlin, 4).

The beginnings of Shakespeare date to pre-colonial times before modern Canada was formed. *Ottawah, the Last Chief of the Red Indians of Newfoundland* was written in 1848 and was based on Shakespeare's *The Tempest* telling the story of the genocide of the Beothuk (Fischlin, 14). While this was not a play and was only text, it formed the beginnings of the Canadians adoption of Shakespeare and all he was. Early in the nineteenth century Shakespeare began to be tied to issues of cultural nationalism, colonialism, and of the possibility of the relationship of the classics to the local culture and Canada was no exception (Makaryk, 4). Shakespeare has become the most produced non Canadian playwright and there are more than 500 adaptations of the plays themselves, not counting the traditional productions of his work.

For Canada, these adaptations are extremely diverse and cover a litany of cultures including aboriginal, afro-Canadian, multicultural, gay, and youth theatre. There is everything from cowboy Shakespeare, vampire Shakespeare to all female and all black adaptations (Fischlin, 10). The Canadians have also extended their use of Shakespeare beyond your typical theatrical production. Dawn Matheson has taken Shakespeare to a new level where she has taught the stories to Special Education students. For these students there was an immediate connection as the stories were explained to them. According to Matheson, “This project has become the catalyst for a deeper understanding and appreciation of Shakespeare’s writing in the context of community, literacy, and how we all make meaning together. Never have his plays had more relevance” (47).

Shakespeare has been a part of Canada’s theatrical history since the beginning and over the years they have managed to take it to an entirely new level. Canada’s adoption and adaption of Shakespeare to their culture and times has reached a point of maturity that others may only dream about.



Figure 5

China

"Prior to the twentieth century, Shakespeare was almost unknown in China. However, as the Manchu Empire went into terminal decline and the country lapsed into economic backwardness, Chinese intellectuals became increasingly concerned to transform the people into "new citizens," and one route was through the promotion of Western literature" (Li, 2). This included such notable figures as Byron, Shelley, Goethe, and Shakespeare. China's introduction to Shakespeare is a fairly recent phenomenon when compared to other nations. As a result of this, the Chinese have yet to take Shakespeare and integrate it into their culture. Most of Shakespeare's productions have been in the *huaju* or spoken drama form. These productions were developed based on the Western theatre model and have been attempts to imitate Western productions in everything from scenery to costumes and makeup including the wigs and prosthetic noses (Li, 1).

The first performance by a Chinese professional theatre was *Rou quan* or *The Merchant of Venice* and was followed more than twenty more adaptations over the next decade. However, to say these were true adaptations is a stretch considering that they were based on Lin Shu's



Figure 6

summaries where the actors were simply given an outline of the plot and then expected to improvise and expand the story while they were on stage (Li, 2). According to Li the first full translation of one of Shakespeare's plays was written and was followed by others. It was during this time that *hauja* or spoken drama finally matured (2). It was also during this time that Shakespeare earned the name "Sha Weng" or "Old Man Sha" as a sign of respect. These productions were focused on the

Renaissance and Elizabethan periods where the lead actors were very stereotyped and the productions ignored many of the issues of the current day.

This is not to say that the Chinese did not have theatre. They did but it was xiqu or traditional Chinese music theatre. While adaptations of Shakespeare have been attempted in this venue, many do not believe that his works fit into this form of theatre. Traditional Chinese theatre encompasses song, dance, and physical movement including martial arts and miming, along with music; forms of acting one would not typically associate with a Shakespearean production. As Li points out, the traditional Chinese productions are not terribly concerned with reality but instead focus on the character's feelings (5). These productions are referred to as sinified Shakespeare productions as they are adapted to the Chinese stage. Even with these issues, productions such as *Othello* and *Twelfth Night*.

Even though Shakespeare is new to Chinese culture, his work has done much to advance theatre in China. His work was key to the development of the spoken drama form of theatre and in the 1980s he was the "new blood" considered a critical piece for the future of the traditional Chinese opera (Li, 6). In the end the relationship is young but the respect for Old Man Sha is great.

Germany

“The performance, which ended to thunderous applause, marked the opening of a six-month Shakespeare Cycle during which German audiences are to be treated to more than 150 theater, dance, opera, symphonic and film performances of works either written by Shakespeare or based on his writings” (Kinzer). While one may not think that Germany could have such a fondness and love for Shakespeare, in reality Germany has had a love affair with Shakespeare for many years. The Shakespeare Cycle is just one example of how the Germans have taken to Shakespeare. While six months may seem like a long time to highlight a single playwright when it comes to Germany and Shakespeare, there is no question that it will be a rousing success. Shakespeare has been extremely popular in Germany for more than 200 years and some believe his plays are performed in Germany more frequently than anywhere else in the world with the exception of England (Kinzer). Shakespeare seems to touch a nerve with the Germans and always has. Between the years of 1911 and 1920, *Coriolanus* was performed over 34 times which was actually more than the number of performances in Great Britain itself. *Coriolanus* is a tragedy about a military leader’s transformation into a military leader and struck a chord with the socialists of the time as they could see their own leader Hitler in this story. This play was eventually banned for a time after the war and Hitler’s defeat (Garbor, 63). Germany’s performances of Shakespeare are not limited to live performances either. In November of 1995, marionette companies performed some of Shakespeare’s works in Berlin to sell-out crowds.

Initially, the Germans did not like Shakespeare at all and considered him an insignificant playwright. However once his works began to be translated into their native language, they became enamored with Shakespeare and his popularity continues to grow to this day. It is as if they have adopted him as one of their own. The first Shakespeare society in Germany was

founded in Weimer in 1864. This was a full 21 years before a society for Goethe was formed. A statue erected of Shakespeare that was erected in 1904 still stands and is the oldest monument to him in continental Europe (Kinzer).

The popularity of Shakespeare is such that the direction of the plays is not limited to the older, more experienced directors. Younger directors will often use these plays to showcase their talents and abilities, understanding that if they are successful they will become part of the professional fraternity (Kinzer). While many of the performances are pure Shakespeare in the costuming, set design and dialog, Germany also creates adaptations of Shakespeare in the same way that many in other countries do. Like other countries such as Canada and the United States these adaptations very often reflect the problems of the day.

India

“Renderings of Shakespeare in the south Indian language Kannada might be taken as an allegory of the reception of Shakespeare in India. They often run concurrently on two planes: one is a reader's translation following literary, largely Sanskritic norms of form and diction; the other, a racy stage version with sensational touches, colloquialisms and popular songs. Between them, these two tendencies epitomize much of what happens to Shakespeare in India” (Chaudhuri, 1).

Shakespeare has been a presence in India longer than any other country outside of the West simply because of their long history of colonization by the British Empire. The British brought much of their culture with them when they colonized India and the arts were no exception. Because of this long history, Shakespeare provided a mechanism for not only literary and artistic innovation but additionally affected the underlying values and their transformation as the values and practices of Indians evolved through his work (Chaudhuri, 1). India's first encounter with Shakespeare was relatively simple in that it came through theatre productions that were for the British Colonists. Some of the first performances came as early as 1770. It is interesting to note that while all the performances were English actors, in August of 1848 that an Indian actor, Baishnab Charan Addy, played the part of Othello at the Sans Souci Theatre. The reaction of the English was what could be expected, ranging from patronizing to offensive or hostile. However the Indians saw this as a cultural triumph of the colonized Bengali (Chaudhuri, 2). It was this performance that helped start the Indians on their



Figure 7

way to making Shakespeare a part of their own culture in the theatre. In the case of India, students played a major role both beginning these Shakespeare productions but also in keeping them going.

While there are still foreign touring companies performing Shakespeare and productions in English, this is no longer the norm. Shakespeare has been translated and adapted to the culture here in the same manner it has been adapted in so many other countries. In 1873 the first recorded production of Shakespeare in Bengali was a version of *The Comedy of Errors* (Chaudhuri, 5). Over time, Shakespeare has become a part of the whole of Indian culture in spite of the myriad of languages amongst the people themselves. Between 1867 and 1915, there were 65 adaptations of Shakespeare in the language of Marathi alone including versions of *Othello*, *A Winter's Tale* and *Measure for Measure* (Chaudhuri, 5).

Even though Shakespeare has been a part of Indian culture for so long, it may have finally exhausted itself. Unlike other nations where Shakespeare continues to have a strong presence, there has been a sharp drop in the number of productions over the past years. The underlying reason for the shift is not really known and there are most likely a number of factors that come together to cause the decline or it may simply be that the Indians are ready to move on to something new.

Poland

“Though episodes and motifs from *Macbeth*, *Cymbeline*, *A Midsummer Night's*



Figure 8

Dream, *Twelfth Night*, *Two Gentlemen of Verona* and *Romeo and Juliet* reached Poland in the sixteenth and seventeenth centuries through various Polish poetic and narrative renditions of popular Italian romances and novellas, Ludwik Bernacki is indeed right in stating that "Shakespeare had displayed his knowledge about Poland earlier than the Polish people got acquainted with his name"" (qtd. in Kujawinska Courtney, 1). The entry of Shakespeare into Poland's culture began inauspiciously and slowly. As with most all nations it began with touring companies from London in the mid to late 1600s

making their appearance in the northern Poland towns where English was spoken. The spread of Shakespeare would remain slow because while there were tours, the productions were in English and the audience was limited. In 1797 Shakespeare did finally enter the repertoire of Polish theatre with Wojciech Bogusławski's *Romeo and Juliet* in Lvov. Following this first successful attempt, he then produced *Hamlet* in Polish in 1798. Bogusławski's *Hamlet* was very successful but it did not hold close to Shakespeare's original production. This play was the beginning not of adaptations of Shakespeare's work but as appropriations. Bogusławski's interpretation of play was a direct comment on the Polish situation of the time and reminded the Polish public of their allegiance to the Polish crown and to Polish statehood. Other Shakespeare plays that Bogusławski presented were Polish translations of *Othello* (1801), *King Lear* (1805) and *Macbeth* (1812). These productions were far removed from the English originals, but they were

crucial in establishing Shakespeare's significance in Polish theatres in the upcoming centuries (Kujawska Courtney, 4).

Unfortunately, Poland has always been a nation struggling for political independence and has spent many of its years under the rule of another country. The continuous political unrest has greatly slowed Poland's growth in their nation culturally for one and the adoption of Shakespeare is no exception. They have faced many obstacles including censorship of their productions. In one sense however this censorship did help Shakespeare's popularity as he was turned into a commentator on political and cultural events of the time. Many of the theatrical productions included allusions and metaphors concerning Shakespeare which lasted until very recently (1989). At the start of the twentieth century Shakespeare was being seen as an inseparable part of Polish culture. His plays had been translated to Polish and there were actual attempts at critical evaluations (Kujawska Courtney, 6). Prior to the political changes in 1989, the Polish people could easily relate to the productions of Shakespeare and the political undertones that permeated the performances. Once Poland became a more democratic system the theatre became less relevant because it was no longer the protector of Poland's values and conscience and therefore lost much of its punch. However even with the change in political climate, Shakespeare is still a popular figure.

Poland's coming of age story with Shakespeare is still not complete, their history of conflicts, insurrections and political upheaval have certainly made the going slow but it is not over.

Quebec

“In contrast to Roux's translation of Shakespeare into a placeless French, Michel Garneau in 1978 translated *Macbeth* into Québécois, an act whose significance was not lost upon spectators and critics. Garneau's translation asserted first and foremost that Québécois *was* a



Figure 9

language, not a dialect or an archaic, corrupt and debased version, as was believed by some, of French as spoken in France” (Lieblein, 4). Quebec may be located in Canada but in many ways it is a nation in and of itself. In addition to their own language, they have a fierce independence and resent any attempts to anglicize them. Shakespeare was very late in getting to Quebec and this may have been due in part to the resentment that was felt amongst these independent people. Most certainly, when the Bishop of Quebec declared it a sin to attend a

public theatrical performance and when this decree remained in force for two hundred years, progress in the theatre arts was essentially non-existent (Lieblein, 1).

The initial productions of Shakespeare were in English and performed by a touring company from America. It was not until the 1800's that productions began in French and then they were performed by amateurs for the most part. It was in the 1940s that Shakespeare began to become more visible in the theatres in Quebec. Between 1945 and 1970, there were 11 productions of Shakespeare in French. Aside from the language, these productions closely modeled the productions from abroad since there was no other experience to draw from (Lieblein, 2). However where most nations embraced Shakespeare, for many of those in Quebec he was a symbol of oppression because this importing of Shakespeare from elsewhere inhibited the development of their own national culture (Lieblein, 3). The adaptation of Shakespearean

works to Canadian French was in essence part of Quebec's search for its identity. *Hamlet, prince du Quebec* was the first made-in-Quebec translation of one of Shakespeare's plays. This play opened the door to what the Quebecer's considered authentic translations and other productions followed including *The Tempest* and *A Midsummer Night's Dream* in the late 1980s.

Even today it seems Quebec has a difficult time with productions of Shakespeare. They are a bilingual people who desperately want to maintain their own identity. Even with this difficulty though there continues to be Shakespearean productions which will hopefully continue to grow. In Quebec he is referred to as Le Grand Will but even then he is not invincible in their eyes. For Quebec, they will do it their way or it won't get done.



Figure 10

South Africa

“The history of Shakespearean performance in South Africa is scarcely separable from the wider story of the development of colonial theatre in the country. To focus exclusively on Shakespeare is to create an intellectual aberration, because the players, the theatres, the audiences and the managements were embedded in traditions of theatre and were coping with immediate socio-political complexities that virtually nullified any distinctive role for Shakespeare” (Wright, 1). Shakespeare was a part of African theatre from the outset but he never became widely accepted or popular even to this day. When African theatre truly began is up for debate and the conjectures that there were performance of Shakespeare as early as 1607 cannot be confirmed. It is certain however that the African Theatre in Cape Town did open with a performance of *Henry 4 Part 1* in September of 1801 (Wright, 2). Interestingly enough, originally the plays in Africa were performed almost exclusively by soldiers in the military; the



Figure 11

Dutch in 1700s at the Castle barracks, the French in the Hospital barracks, and the British after the takeover in Cape in 1795 (Wright, 2). It was these plays by the military that was the driving force behind the spread of the theatre. However, even though theatre

essentially began with Shakespeare, it did not truly take hold. The acting companies, which came with the rulers of the region, and the people of South Africa were not interested and in the case of the latter very likely were not able to understand or attribute any significance to Shakespeare. Not that there were fits and starts of Shakespeare and the occasional successful

play, but since the majority of the companies were not local to South Africa, they came and went.

In the 1920s Afrikaans theatre began to develop as individuals such as Gwen Ffrangcon-Davies and Marda Vanne began to advance the cause of a South African National theatre (Wright, 3). Even with the Annual Grahamstown National Arts Festival which The Shakespeare Society of South Africa grew out of, Shakespeare has not truly become widespread nor has he gained a strong foothold in South Africa. With the passage of time more native Africans have become involved in



Figure 12

Shakespearean theatre which can truly benefit the country. More recently there has been some effort made to translate Shakespeare into native languages and there are approximately 60 translations in languages such as Afrikaans, Tsonga and Zulu to name a few (Wright, 6). The first Swahili translations of his plays, as plays, was done by Julius K. Nyere, the first president on the Republic of Tanzania.

South Africa has always been a nation divided by race and culture and that is not likely to change. Nationalism is very prevalent in the country and Shakespeare is not removed from this battleground as he is considered too Eurocentric (Mazrui, 65). So as Shakespeare in English was being removed from the English –language literature syllabus, Shakespeare in Swahili was being added to Kenya's Swahili literature syllabus (Mazrui, 66). Shakespeare may never be as popular as in other countries but it will continue to play a part in Afrikaan theatre.

United States

“At the Luther Lucket Correctional Complex in Kentucky, inmates have the opportunity to join a Shakespeare production troupe (all male) that will rehearse and perform one of Shakespeare’s plays, directed by a gifted Shakespearean actor, Curt Tofteland, who has been going to the prison since 1995” (Garbor, 3). This is just one example of how Shakespeare is being used in unique ways to connect to individuals. In this particular case, all the productions by the inmates deal with themes of crime, guilt, and repentance which they find they can relate to. While some hope that their participation will get them closer to parole, others do find the process both redemptive and cleansing (Garbor, 3).



Figure 13

Shakespeare has been a staple in the United States very early on. The first production of *Romeo and Juliet* took place in 1730. By 1751 the London Company of Comedians, began touring in the colonies, opening with *The Merchant of Venice* and they would return numerous times over the next decade (King). Initially, as in all nations, Shakespeare’s productions were presented using sets and costumes that were true to the periods the plays were written for. There were no attempts at adaptation this early in the process and the productions were performed by touring companies. As touring companies began to take Shakespeare and his plays throughout the United States, it gave Americans an opportunity to see most of the plays. Shakespeare helped serve as a unifying force in part because his works were one of the few things that were constant while the country and its people were expanding (King). Over time,

the popularity of Shakespeare would ebb and flow but eventually have a resurgence that has essentially remained to this day.



Figure 14

In 1935 in the town of Ashland, Oregon which boasted 900 residents at the time, held its 1st Annual Shakespearean Festival (Leary & Richard, 2). While it may have been risky for a town of that size to hold a festival and a Shakespearean one at that, it was not only successful but actually profitable in the first year. This festival was one of the first of its kind and is still running today. Over the years, the festival has continued to grow with new, larger venues with productions that are still popular today. Shakespearean festivals are not the only venue for Shakespeare in the US. Like most other nations, there are untold numbers of adaptations of Shakespeare including Orson Welles production of *Voodoo Macbeth* performed at the Lafayette Theater in Harlem (Garber, 90). The adaptations are not only in the form of dramatic productions but have also found success on the Broadway stage. The play *Kiss Me Kate* was based on Shakespeare's *Taming of the Shrew* and was a resounding success. In New York, it ran for 1077 performances and the London production ran for 400 (Garber, 62).

Shakespeare in the United States began in the same fashion as most nations with touring companies bringing the Bard to the stage. Like other nations, Shakespeare became a part of the local theatre and through the original works and adaptations, it has flourished and shows no signs of slowing down.

Conclusion

Shakespeare is timeless. His work and vision brought the theatre to everyone, not only the upper class but also the bourgeois. His plays have survived the test of time and managed to impact nations and the world. The problems and issues he raised within his plays are still relevant even in these modern times. His theatre performances drew the audience in and immersed them in the experience is an experience that is copied by designers throughout the world as they attempt to bring Shakespeare to a new generation. The number of productions companies that present and adapt Shakespeare's plays is astounding and no other playwright has ever had the impact on the culture and lives of people as he has. It is possible that no other playwright ever will either.

Figures

Figure 1: Outside the Globe Theater in London

Figure 2: Inside the Globe Theater in London

Figure 3: Inside the Globe Theater in London

Figure 4: Theatre poster of Canada's production of *Romeo and Julie-Ed*

Figure 5: Theatre poster of the Black Theatre Canada's production of *A Caribbean MidSummer Night's Dream*

Figure 6: *King Qi's Dream* (*jingju* adaptation of *King Lear*, 1995)

Figure 7: A scene from a mid-20th-century production of Zunzarrao, the classic Marathi version of *Othello*

Figure 8: *The Tempest*, Teatr Wojska Polskiego, Lodz, director: Leon Schiller, 1947.

Figure 9: Theatre poster of Quebec's production of *Titus*

Figure 10: Theatre poster of Quebec's production of *Ophelia*

Figure 11: *Othello* at Maynardville

Figure 12: CAPAB *Julius Caesar* of the mid 80s

Figure 13: *Twelfth Night* actors Jeanne Daugherty and George F. Smith

Figure 14: Throwaway program from the first festival

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